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2

A SHORT
INTRODUCTION
TO
VOCAL MUSIC.

By GRANVILLE SHARP.

K.

THE SECOND EDITION.



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20

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TO THE

R E A D E R.

IN the following little treatise, intended for the use of children, the author has endeavoured to set down his meaning just as he would explain it by word of mouth to a young person, an intire stranger to music, enlarging and more minutely expressing many things, which, to persons of maturer judgement, might have been explained in fewer words. It is hoped, therefore, that the critical reader will not take exception to the imperfections of style, or tautology, that may have been occasioned by this method of treating the subject. If, in other respects, it shall be found to answer the purpose of instruction, this is all that is aimed at.

The author, however, that he may not seem to make much ado about nothing, begs leave to assure his readers, that, insignificant as his method of hitting dis-

tances may appear to some, it has nevertheless been practised, by several persons, with great success. He therefore flatters himself, that the young persons, for whose use the following rules were drawn up, will not esteem them unworthy their consideration, especially when they shall find that this method of learning music requires very little time in comparison of the old method of sol-fa-ing.

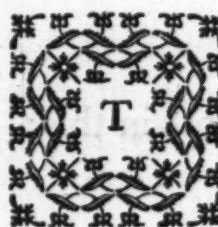
It is not alledged, or pretended, that a child may comprehend these rules of himself without the assistance of some understanding person, who, by reading them over with him, shall teach him how to apply them; neither does he say that they are sufficient to make a skilful musician; nor does he recommend them to such children as are bred musicians by profession; but to such only as cannot be allowed time enough from their other school studies to learn music in the regular way, but yet may be enabled in a little time, by this method, to bear a CHORUS PART in the service of God.





A SHORT
INTRODUCTION
TO
MUSIC.

RULE I.

 HERE are but seven notes
in music,
Viz. A B C D E F and G,
with the half-notes between
them, and their octaves above and below.

RULE II.

Every octave consists of five tones and
two half-tones; the situation of the lat-
ter

ter (viz. the half-tones) must always be attended to, as they determine the key.

R U L E III.

If one half-tone is found between the 3d and 4th notes of the key, and the other between the 7th and 8th, (commonly called the 4th and 8th places,) then it is a *sharp* key.

R U L E IV.

But, if the one half-tone is found between the 2d and 3d, and the other between the 5th and 6th, (commonly called the 3d and 6th places,) then it is a *flat* key.

The following rule will explain this:

R U L E V.

From A to B is a whole tone.

B to C is *half* a tone.

C to D is a whole tone.

D to E is a whole tone.

From

From E to F is *half* a tone.

F to G is a whole tone.

G to A is a whole tone.

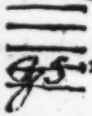
Before I can give the learner an example of this rule, he must be well acquainted with the nature of the cliffs; which, from their situation on the beginning of a line, readily determine the name of each note. For example:

Whatever line in a stave shall have the C cliff marked upon it, at the beginning, must be called C, and all the other lines and spaces must take their names from it, rising in alphabetical order. The same method must be observed in the other cliffs.

R U L E VI.

There are but three cliffs in music, viz.

First, the G cliff, commonly called the *treble* cliff, and marked , which seems

seems to owe its shape to a careless manner of making a G, as it is sometimes marked  for G sol re ut. It is seldom placed on any other line but the *second*, and is used in the uppermost or treble part of most compositions, viz. the part for womens or boys voices, and treble instruments.

Secondly, the C cliff, marked . It is called *tenor*, *contratenor*, or *soprano*, cliff, according to the line on which it is placed; which line (being made C by the cliff) is in the same octave with the lowest C in the G cliff, marked ; but this will be more easily understood by examining the scale which follows the next paragraph.

Thirdly, the F cliff, marked , commonly called the bass cliff, because it is much

A Scale shewing the different OCTAVES of the Three CLIFFS.

1st Octave.



2d Octave.



3d Octave.



R U L E

[10]

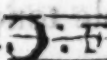
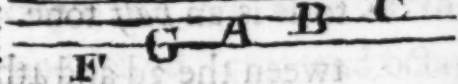
[R]

R. U. L. E. VII.

In most musical compositions the *last* note in the bass is the *key* note.

That the young scholar may more readily find the name of the *key* note, at the end of the following scale, (in p. 12,) as it is somewhat awkward to say the letters backward from the cliff line, let him find the 4th space below the line on which the F cliff is placed, which is still F, though an octave, or the 8th note, lower; then let him count forwards, G, A, B, and the next note, C, he finds to be the key-note:

As for example:

First space below cliff.		
Second space.		
Third space.		
Fourth space below cliff.		the

key-note in the following example.

*A Scale of eight Notes, gradually ascending
and descending.*

Fifth line.
 Fourth line.
 Third line.
 Second line.
 First line.

Key-note: 2d, 3d, 4th, 5th, 6th, 7th, 8th.

C D E F G A B C

Fifth line.
 Fourth line.
 Third line.
 Second line.
 First line.

8th, 7th, 6th, 5th, 4th, 3d, 2d, Key.

C B A G F E D C

Having found the key-note to be C,
refer back to the 5th rule to find where
the half notes lie, proceeding from the
key-note, as follows:

From C to D is a whole tone.

D to E is a whole tone.

E to F is an *half* tone. [N. B. Be-
tween the 3d and 4th notes of the
key, commonly called the 4th
place.]

From

From F to G is a whole tone.

G to A is a whole tone.

A to B is a whole tone.

B to C is but *half* a tone. [N. B. Be-

tween the 7th and 8th notes

of the key, commonly called the

8th place.]

This, according to the *third* rule, must be a *sharp* key.

R U L E VIII.

The easiest method of hitting the distances is practised by those who play on the French horn, or trumpet; for, as the tones from those instruments are not formed by the fingering, like others, but only by the lips and breath, so the idea of passing from note to note must be much the same as in singing. They commonly sound the *key* note of their instrument, and its 3d, 5th, and octave, backwards and forwards, in tuning, before they begin to play any piece, and
strictly

strictly observe on what lines or spaces those notes (the 3d, 5th, and 8th) should be placed, according to the cliff they play in; for, as they must keep the sound of their *key* note in idea, so they readily from thence sound the 3d, 5th, and octave, having used their ear to those distances, which, like steps, convey the performer to all other notes of the musical scale. Before the young practitioner studies the following examples, he must accustom himself (by ear only, and without notes) to sound; first, the *sharp* 3d, and the 5th, and 8th, and then the *flat* 3d, and the 5th, and 8th, to any given note; which any person, who has the least knowledge of music, can teach him, by first sounding them for him to imitate. Let him likewise be used to sound the 5th and octave to any given note, missing the



strike octaves without the intermediate notes,

notes, as 

And if he finds it difficult to hit a 3d, let him suppose a note between the given

3d, 5th, 8th.

note and the 3d, as 

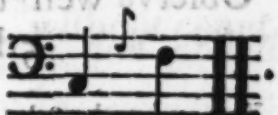
To find the tone of a 7th, let him suppose

the octave before it, as 

To hit a 6th, let him suppose the 5th

first, as . And to find

the 4th above the key, let him touch soft-

ly first upon the 5th, as 

With some practice in this method, a person who has a good ear for music may acquire so clear an idea of the distances, that he will be enabled to sing tolerably at sight, without those last mentioned assistances.

In

In singing the following examples, let the learner make use of the word *la* to every note, it being the best syllable to form a round open tone upon.

Examples for Tuning the Voice in the same Key as the First.

Key 3d, 5th, 8th.

C D E F G A B C.

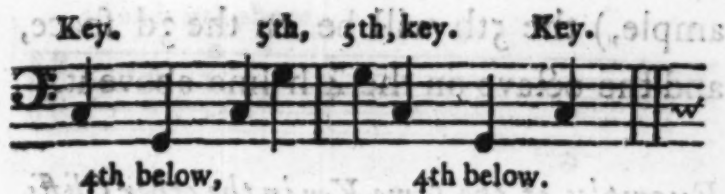
Key.

Observe well the situation of the 3d, 5th, and 8th.

Key. 3d, 5th, 8th, 8th, 4th back, 3d, key.

Key, 3th, 8th, 8th, 4th back, key.

Key,



The following rule will assist the learner to know the distances, without counting the notes, viz.

R U L E IX.

If a key-note is placed on a *line*, the 5th will be found on the 3d line, and the octave on the 4th space above it; but, if it stands on a *space*, (as in the above example,)

C

ample,)

ample,) the 5th will be on the 3d space,
and the octave on the 4th line above it.

Examples of the same Key in the other Cliffs.

*Example in the Tenor Cliff, being the
C Cliff placed on the 4th Line.*

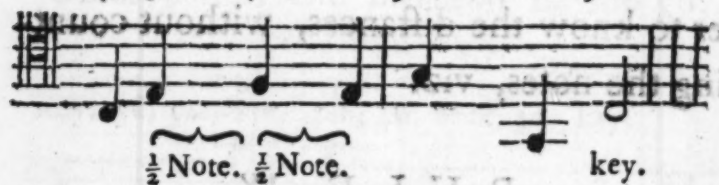
Key, 2d, 3d, 4th, 5th, 6th, 7th, 8th.



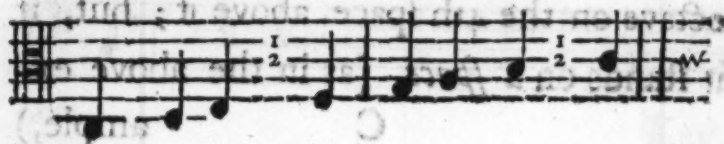
3d, 5th, 8th, 8th, 4th back, 3d, key.



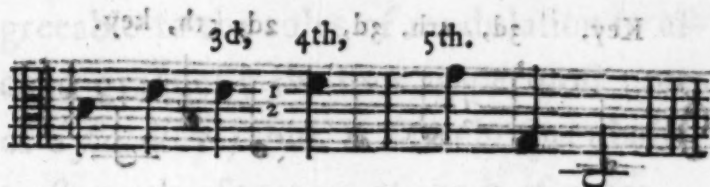
Key, 3d, 4th, 5th, 8th below 5th.



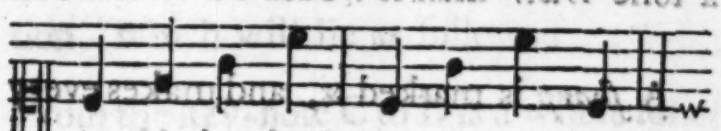
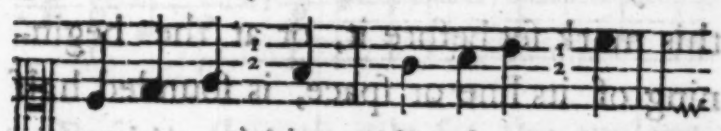
*The C Cliff on the 3d Line, commonly call-
ed the Contratenor Cliff.*



3d and 5th above.

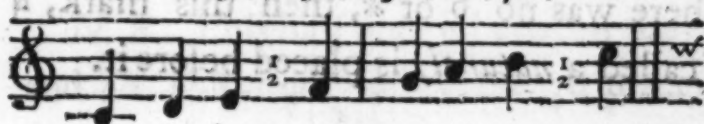


The C, or Soprano Cliff, so called when placed on the first Line.



The G, or Treble Cliff.

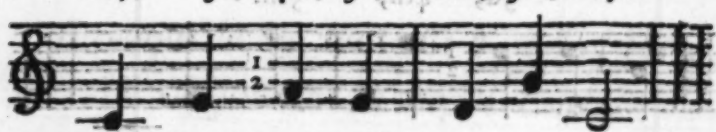
Key, 2d, 3d, 4th, 5th, 6th, 7th, 8th.



8th, 3d, 5th, 8th, 5th, 3d.



Key, 3d, 4th, 3d, 2d, 5th, key.



R U L E X.

A *flat* is marked *b*; every note having this mark set before it, or at the beginning of its line or space, is sounded half a tone *lower* than it would be without it.

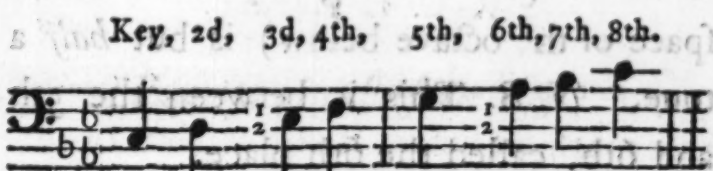
A *sharp* is marked *♯*, and makes every note, before which it is set, half a note or tone *higher*.

When any note (having a *b* or *♯* set at the beginning of its line or space) is required by the melody to be sung as if there was no *b* or *♯*, then this mark, *n* (called a *natural*) is placed before it.

Example

Example of the Flat-Key.

(N. B. The following short example is not intended to be sung, (for it is not agreeable to the rules of modulation to ascend gradually the four uppermost notes of a *flat* key,) but is merely speculative, to shew the situation of the half notes.



Refer to the 5th rule for the explanation, which will lie as follows :

From the key-note C to D is a whole tone, and from D to E is a whole tone, but from D to E^b is but *half* a tone, for the b, marked at the beginning of the space, makes E half a tone lower, and consequently half a tone nearer D.

N. B. This half note is between the 2d and 3d, commonly called the 3d place.

Then

Then from E *b* to F must be a whole tone, because, from E, (without the *b*,) to F, according to the 5th rule, is a *half* tone.

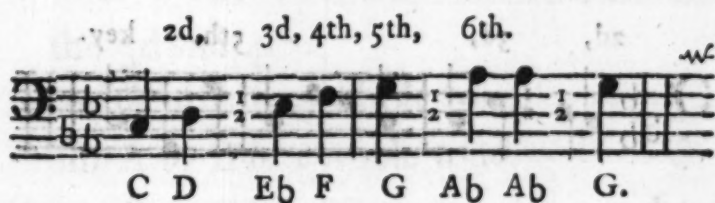
From F to G is a whole tone, and from G to A is a whole tone, but from G to A *b* (the *b* being marked on the space of the octave below) is but *half* a tone. *N. B.* This is between the 5th and 6th, called the 6th place.

Then from A *b* to B *b* is a whole tone, for, as they both have a flat, (A on the space, and B on the line, of their octaves below,) so are they both brought a half-tone lower, and consequently are still the same distance from each other which the 5th rule mentions. Then from B *b* to C is a whole tone, the B being made half a tone farther from C by the *b*; this, therefore, according to the 4th rule, must be a *flat* key, having one half-note
between

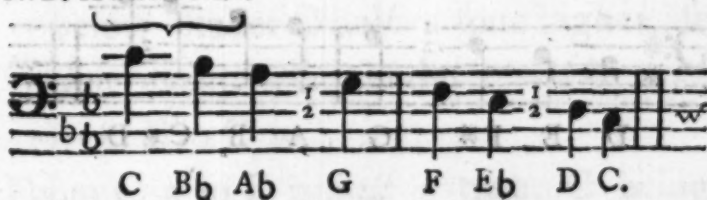
between the 2d and 3d, and the other between the 5th and 6th.

Let the learner be very careful to sound the 7th a whole tone below the octave; for, after singing in a *sharp* key, he will be very liable to make it only half a note lower.

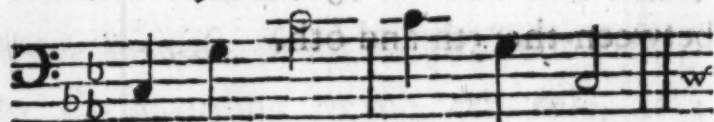
Examples in the same Key.



N.B. A whole tone.



between the 2d and 8th.



Let the learner be very careful to sound



be very liable to make only half a note

N. B. A whole tone.



2d, 3d, 5th, key.



Example in D, with a sharp Third.



Key, 3d, 5th, 8th, key, 5th, 7th, 8th.



Refer

Refer to the 5th rule beginning with D, as follows:

From D to E is a whole tone.

From E to F is half a tone, but to F * (the * placed at the beginning of the line making it half a tone higher) is a whole tone.

From F * to G is *half* a tone, because F is brought half a tone nearer to G, by the * placed at the beginning of the line. N.B. This half tone is between the 3d and 4th.

From G to A is a whole tone.

From A to B is a whole tone.

From B to C is half a tone, but a * being placed on the space of the octave below makes C half a tone higher, so that it is consequently a whole note from B to C *.

From C * to D is *half* a tone, C being made half a note higher, and nearer D by the *; so that, as this *half* tone is between the 7th and 8th, and the

D

other

other between the 3d and 4th, it must be a *sharp* key, according to the 3d rule.

Example in B with a flat Third.

Key. 2d, 3d, 4th, 5th, 6th, 7th, 8th.



N.B. A whole tone.

Key. 3d, 5th, 8th. 8th, 7th, 6th, 5th,



Key. 3d, 4th, Key. 5th, 5th below, Key.



Refer again to the 5th rule, beginning with the key-note B, as follows :

From B to C is half a tone, but from B to C* is a whole tone.

From C* to D can be but *half* a tone, because from C $\sharp$ to D is a whole tone.

N.B. This *half* tone is between the 2d and 3d.

From

The two following rules, XI. and XII. if duly retained, and observed in practice, will greatly assist the learner to conquer the difficulty and uncertainty of fingering by note : viz.

R U L E XI.

A regular progression of 2 whole tones and then an half-tone, } From the key-note and { ascending, forms the natural scale of all sharp keys.
 also from the 5th } descending, forms the natural scale of all flat keys.

R U L E XII.

It is always a whole tone between the { Key-note and 2d, { In all keys, both flat and sharp, except an occasional *, b, or q, be prefixed to either
 4th and 5th, { of the notes.
 6th and 7th, {

Example in a sharp Key.

Key. 2d. 3d. 4th. 5th. 6th. 7th. 8th.



Example in a flat Key.

Key. 7th. 6th. 5th. 5th. 4th. 3d. 2d. K.



All other keys, both sharp and flat, have exactly the same proportion of intervals.

The next thing to be considered is time, or the length of notes, which the following table will shew :

D 2

A

From D to E is a whole tone.

From E to F* is a whole tone, the * removing F half a tone higher, and farther from E.

From F* to G is but half a tone, the * removing F half a note higher, and nearer to G. N. B. This half tone is between the 5th and 6th.

From G to A is a whole tone, and from A to B is a whole tone: and therefore, this example, according to the 4th rule, must be a flat key, having one half tone between the 2d and 3d, and the other between the 5th and 6th.

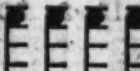
In the same manner are all other keys to be proved, the key-note being found by the 7th rule.

The next thing to be considered is *time*, or the length of notes, which the following table will shew:

D 2 A

A semibreve  is as long

as  Minims, which

are as long as  crotchets, which

are as long as  quavers, which

are as long as 16  semiquavers.

Every piece of music, having four crotchets in a bar, is said to be in *common time*, and has generally this mark C put at the beginning of the stave: thus .

For the more exact keeping of this measure, it is usual to beat with the hand at the beginning of every bar, and to keep the hand down during one half of the bar, (viz. while you count 1 and 2;) and to hold it up while you count 3 and 4, the remaining half of the bar.

When a piece of music has 3 crotchets in a bar, it is then called *triple time*, and is marked at the beginning of a stave ;

or

or, if the *triple* measure consists of 3 minims, it is marked $\frac{3}{2}$. In beating of this time, you must count the two first crotchets (or minims) with your hand down, and the 3d with your hand up.

The next material thing, to be considered in vocal music, is the speaking of the words *distinct** and *plain*, with suitable expression; which alone, and not the singing quick, (a false notion which too much prevails in choir music,) can add spirit to the performance; but this, if the student's own genius does not direct him, must be taught by a good master, as it cannot so easily be explained in writing.

To conclude, I must advise the learner to choose the easiest and slowest compositions to begin his practice with, such as common Psalm tunes, and other slow move-

* This is more particularly necessary to be observed in chanting the prose Psalms.

movements. A farther and complete understanding of vocal music can only be acquired by being long conversant in the science.

Some examples for practice are subjoined; wherein the *supposed notes* are inserted agreeable to the directions in p. 15.

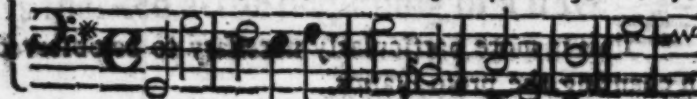
The *supposed notes* are distinguished from the *poggiaturas*, by being marked as *semi-quavers*, and the learner must endeavour to be swift and transient in the use of them, softening his voice at the same time, that he may render the said *supposed notes* as imperceptible as possible to any by-stander; because they are not intended, like proper *poggiaturas*, to embellish the melody, but merely as *conducting notes*, to lead a young beginner to the proper tones of the several notes to which they are prefixed, and by a little practice he will be enabled to measure the distances without *conducting notes*, or at least without being perceived in using them. The figures in these examples are not for thorough bass, but only to express the distance from the *key note*.

St. David's Melody, by Mr. T. Ravenscroft.

K. 5, 8, k. 5, 5, 4, 3, 2, k. 5,



K. 8, 7, 6, 7, 8, k. 3, 4, k. 5, 8, 7,





Exeter Tune.



[32]

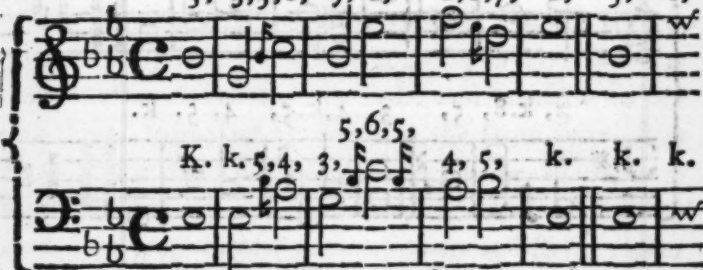
5, 3, 5, 8, k. 3, 2, k.



5, 8, 7, 6, 7, 8, 5, k.

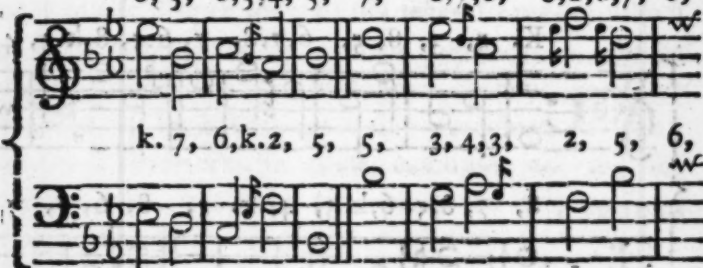
St. Anne's Tune.

5, 3, 5, 6, 5, 8, 2, 8, 7, 8, 5, 8,



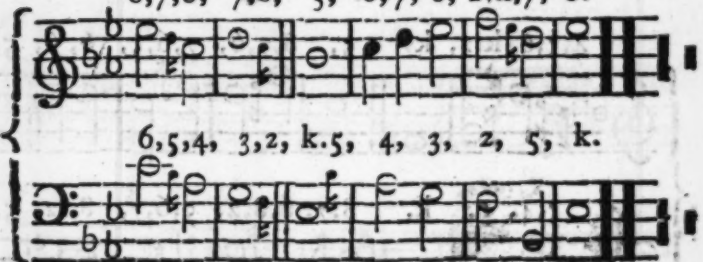
5, 6, 5, K. k. 5, 4, 3, 4, 5, k. k. k.

8, 5, 6, 5, 4, 5, 7, 8, 7, 6, 8, 2, 8, 7, 8,



k. 7, 6, k. 2, 5, 5, 3, 4, 3, 2, 5, 6,

8, 7, 6, 7, 6, 5, 6, 7, 8, 2, k. 7, 8.



6, 5, 4, 3, 2, k. 5, 4, 3, 2, 5, k.

T H E E N D,